

fight for tribal sovereignty” (3). This study affirms the agency of Henry and Elizabeth Bender Cloud while reiterating that these historical figures were surviving in a time period following Indian removal, and were subject to settler-colonial systems and discrimination. Indeed, through Henry and Elizabeth Cloud’s stories we are able to glimpse the historical circumstances surrounding Native American people at the turn of the century. This text is also significant in demonstrating how research can be accomplished with the consultation of families, how histories can be community projects, and how Indigenous methodologies and decolonizing research methods facilitate reclaiming histories and personhood.

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**“That’s What They Used to Say”: Reflections on American Indian Oral Traditions.**  
By Donald L. Fixico. Norman: University of Oklahoma Press, 2017. 254 pages.  
\$34.95 cloth; \$29.95 electronic.

My daughter wanted to learn some stories. I thought of suggesting my great-grandfather’s, but it seemed more fitting to introduce her to those of my Wailacki great-grandmother, Mary Major:

When the world was all dark, Coyote decided to steal the sun from the People who held it prisoner. Coyote turned himself into a girl and tricked Trout and Bumblebee into breaking a piece off of sun and giving it to Coyote. Coyote hid sun in a hole as a flood washed away the world. When the waters receded, Coyote broke the sun into pieces, which lit the world.

I begin this review with a story because it reveals some of the arguments that historian Donald Fixico puts forward in his latest book. Fixico asks everyone, Indigenous and not, to consider the significance and importance of oral histories and traditions to American Indians. Fixico argues that stories, both oral histories and oral traditions, provide a perspective from “inside the lodge” of American Indian lives and experiences: “the internal reality of Native communities” (4). Stories possess power, both in their content as well as the spoken word. They reveal the shared experiences and spirituality of American Indian men and women. Fixico explores the significance of the spoken word in American Indian cosmologies, creation myths, famous warriors, oratory, ghost stories, humor, and prophecies. Along the way, readers meet well-known American Indian orators, such as Wilma Mankiller, Tenskwatawa, and Wovoka; travel to Arizona’s Chiricahua Mountains and South Dakota’s Black Hills; and learn about the spirits that linger along Oklahoma’s Moccasin Trail.

There is so much to summarize in this book that I will leave out something. However, there are three significant themes. First, oral traditions convey distinct American Indian identities. Fixico concentrates on the tribal nations from which he is descended: Shawnee, Sac and Fox, Mvskoke Creek and Seminole. Other tribal

people tell different stories, a point that should inspire future scholars to follow in Fixico's path. Second, Fixico discusses how Native people pass on oral traditions and tells how his family members shared stories with him. We meet Fixico's parents and grandparents, aunts and uncles, World War II veterans and veterans of tribal politics. The book's series of stories upon stories emphasizes the generational nature of storytelling. Finally, Fixico grounds these stories in place as he relates visits to the places mentioned, such as when he and his son traveled to southern Arizona to visit the mountains in which Geronimo and the Chiricahua Apache lived (68–69).

Yet, American Indian stories are, at times, contested; non-Indians appropriate American Indian stories for their own purposes. In the chapter on warriors, Fixico defines "warriorship" as "relatives, friends and *enemies*" (70; my emphasis). In revering certain American Indian men, Fixico highlights well-known American Indian warriors such as Geronimo (Apache), Black Hawk (Sac and Fox), Osceola (Seminole), and Crazy Horse (Lakota), but also others less well-known, including World War II fighters like his Uncle Telmond and family friend Phillip Coon.

Americans have appropriated these warrior stories, however: United States airmen shout "Geronimo" as they leap from planes, the Chicago hockey team is named the "Black Hawks," and Florida State University's mascot is "Osceola" riding "Renegade." Although stating that Americans have "used" and "exploited" some of these figures, such as Crazy Horse, to "commercial advantage," Fixico stops short of critiquing cultural appropriation (84). More critical engagement with how Americans have exploited these stories may have been helpful here, or a more exclusive focus on what these men mean to American Indian communities and storytelling practices.

The prose, written for a general audience, is folksy, and readers will gain an understanding of one of the leading figures in American Indian studies. We learn about Fixico's deep family connections, his penchant for sugar (Mountain Dew and M&Ms) and disdain for hiking, although he spent a good deal of the book doing it (perhaps he needs better shoes). *That's What They Used to Say* is a welcome addition to Native American studies and history that provides a framework for people to better understand American Indian oratory. Fixico makes American Indian oral traditions relevant to other disciplines and centers stories in understanding American Indian ways of knowing. It will certainly become standard in courses and reading lists on American Indian studies and history.

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**This Wound Is a World: Poems.** By Billy-Ray Belcourt. Calgary, Canada: Frontenac House Poetry, 2017. 63 pages. \$19.95 paper.

Queer and two-spirit Indigenous people find themselves at the intersection of settler-colonial and heteropatriarchal systems of control, hierarchy, and oppression. Through his poetry in *This Wound is a World*, Billy-Ray Belcourt (re)imagines a new world